staunch to me ! I have '* tried " them so, and they have never given me up as a bad job.

My first friends of all in America were Mr, Bayard, afterwards the American Ambassador in London, and his sister, Mrs. Benoni Lockwood, her husband and their children. Now after all these years they are still my friends, and I can hope for none better to the end.

William Winter, poet, critic and exquisite man, was one of the first to write of Henry with whole-hearted appreciation. But all the criticism in America, favourable and unfavourable, surprised us by the scholarly knowledge it displayed. In Chicago the notices were worthy of the *Temps* or the *Journal de$ Debate* There was no attempt to force the personality of the writer into the foregrotind nor to write a style that should attract attention to the critic and leave the thing criticised to lake care of itself. William Winter, and, of late years, Allan Dale, have liad thtir personalities associated with their criticisms, but they are exceptions.

Curiously enough the art of acting appears to bore most dramatic critics, the very people who might be expected to be interested in it. The American critics, however, at the time of our early visits, were keenly interested, and showed it by their observation of many points which our English critics had passed over. For instance, writing of " Much Ado about Nothing/[9] cue of the Americans said of Henry in the Church Scene that " something of him as a subtle interpreter of doubtful situations was exquisitely

shown in the early part of this fine scene by Ms suspicion of Dem John—felt by him alone, and expressed only by a quick covert look, but a look so fuE of intelligence as to proclaim him a shaier in the secret with his audience."

'*Wherein does the superiority lie?** wrote another critic in comparing oar productions with those which hid been seen in America up to 1884. "Not in the amount of